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Costume—*continued.***277 ALEXANDER (W.). Picturesque Representations of the Dress and Manners of the Austrians.***50 finely coloured plates. London, 1813.***Picturesque Representations of the Dress and Manners of the Chinese.***50 coloured plates. London, 1814.***Picturesque Representations of the Dress and Manners of the English.***50 coloured plates. London, 1813.***Picturesque Representations of the Dress and Manners of the Turks.***60 coloured plates. London, N.D.***Picturesque Representations of the Dress and Manners of the Russians.***64 coloured plates. London, N.D.**Together with descriptive text, 5 vols., royal 8vo, half morocco, uncut. London, McClean, 1813-14. £12 10s***278 AUSTRIAN. Alexander (W.). Picturesque Representations of the Dress and Manners of the Austrians.***50 finely coloured plates.**Royal 8vo, newly bound by Riviere in half blue morocco, uncut, t. e. g. London, 1813. £2 10s***279 ——— Collection of 41 Original Water-Colour Drawings of Austrian Costumes, Male and Female, of the Various Provinces.***Bound in a 4to volume, original leather binding. Circa 1820.***£15 15s****280 AMMAN (Jost). Im Fraewenzimmer wirt vermeldt von allerley schönen Kleidungen unnd Trachten der Weiber hohes und niders Stands, wie man fast an allen Orten geschmückt unnd gezieret ist.***119 fine full-length wood engravings by Jost Amman of European female Costumes in the 16th century, with verses in German above and below each.**FIRST EDITION. Sm. 4to, a fine and perfect copy, bound in full dark blue morocco, gilt leaves. Frankfurt, 1586. £21**Douce in his "Illustrations" to the Merry Wives of Windsor cites this most rare and beautiful volume and reproduces two illustrations. See Lee No. 8.***281 BERTELLI. Omnium fere gentium nostrae aetatis Habitus, nunquam ante hanc editi.***60 fine etched plates of costumes of men and women.**Small 4to, old calf. Venet, 1563.***£7 10s**

PLATE VII.



THE VINTAGE CELEBRATION (greatly reduced) from the *Costumes and Social Manners of Europe in the Time of Queen Elizabeth.*

ALBUM AMICORUM OF SEBASTIAN VON STAMPS, with 28 paintings.

1571-1583.

See Item No. 288.

PLATE VIII.



Act directs. 1794, by N. Heide.

HEIDELOFF. GALLERY OF FASHION.
See Item No. 294.

Costume—*continued*.282 **BRITISH FASHIONS, for the Years 1803 & 1804.***27 finely coloured plates of Ladies Dresses and Head Ornaments.**4to, half calf. London, Ackermann, 1803-4.***£5 5s**283 **BRITISH. Meyrick (S. R.) and Smith (C. H.). The Costume of the Original Inhabitants of the British Islands,** from the earliest periods to the Sixth Century; to which is added, that of the Gothic Nations on the Western Coasts of the Baltic.*Coloured title-page and 24 finely coloured aquatint plates by Havell.**Folio, full contemporary morocco gilt, g. e. London, 1815.***£6 6s**284 ——— **Pyne (W. H.). The Costume of Great Britain.***A series of 60 large and finely coloured aquatint plates of the Costumes of the Upper and Lower Classes, Military, Naval, Official, Trades, Occupations, Conveyances, etc.**Designed, engraved and written by W. H. Pyne.**Folio, half morocco. London, 1808.***£5 5s**285 ——— **Strutt (Joseph). A Complete View of the Dress and Habits of the People of England,** from the establishment of the Saxons in England to the Present Time. With Critical and Explanatory Notes by J. R. Planché.*With the series of 144 large and finely coloured plates of Costume, heightened with gold and silver, in imitation of Ancient Missal Paintings.**2 vols., thick 4to, half morocco. London, Bohn, 1842.***£10 10s**** * * Special Issue, with some of the plates illuminated.*286 **CHINA. Breton (M.). China; its Costume, Arts, Manufactures, &c.** With observations explanatory, historical and literary.*With 80 finely coloured plates.**4 vols., 8vo, full contemporary morocco gilt, g. e. London, 1813.***£7 10s**287 ——— **Mason (G. H.). The Costume of China.***With 60 finely coloured plates of Costumes, Trades and Occupations. With descriptions in English and French.**Folio, full contemporary morocco gilt, g. e. London, 1800.***£5 5s**

Costume—*continued*.

288 **COSTUMES AND SOCIAL MANNERS OF EUROPE in the Time of Queen Elizabeth.** The magnificent Album Amicorum of Sebastian von Stamps. Vienna, 1571-1583.

The above album is one of the most important specimens which we have seen—important for its exceptional size—its interleaved sets of rare engravings, some of which are illuminated—and its 28 beautiful paintings.

It is oblong folio, a size probably unique for an Album Amicorum, and consists of 28 paintings in gold and colour, sets of copper-plate engravings, by Phillip Galle, Cornelius Bos, and others, after designs of Martin von Hemskerk, and Francis Floris.

On the two calligraphic title-pages, charmingly illuminated in gold and colours, the owner sets forth his intention to collect in his album the signatures, arms, crests, or house-marks of his friends, inviting them to select among the engravings the subjects most congenial to their tastes or callings, to get these engravings illuminated in gold and colours, and to fill the blank sheet facing them with their arms and inscriptions.

His friends responded with a will; in doing so they employed artists whose skill and taste have produced a volume, remarkable alike for execution and for character and variety of display.

Many of the full-page paintings illustrate their callings, occupations or predilections; every one of them contain the arms of the signatory more or less prominently displayed, and almost all are dated from 1571 to 1583.

(SEE ILLUSTRATION, PLATE No. VII.).

£250

In all there are 101 engravings, many of which are hand coloured, depicting scenes from the Bible and mythology; and twenty-eight beautifully executed original paintings, as follows:—

- Nos. 1 to 5.—Five elaborately drawn and coloured Coats-of-Arms, with decorative borders, the details suggesting the friends' tastes; for instance, books, music, crossed swords, Hermes (representing travel), etc.
6. The Bombardment of a Citadel.—A line of guns in the foreground, with gunners and a mounted officer giving instructions outside his tent. The cannon balls are depicted bursting in the air over the castellated towers built upon a promontory above a lake, with mountains in the distance (the signatory being an officer of Ordnance).
7. The Call to Arms.—In the foreground is a camp, pitched on what appears to be a village green, whilst busy preparations are being made for battle in the background. Guns are being mounted, soldiers drilling, some few are hastily snatching food and drink, and a trumpeter is riding round the camp, sounding the call. The picture is painted on the page opposite the engraving depicting David as

Costume—*continued.***Costumes and Social Manners of Europe**—*continued.*

a shepherd, one half of the landscape being a pastoral scene, and the other half a battlefield, with a symbolical rising sun in the distance.

8. Battle against the Turks.—A spirited picture of cavalry in conflict, with a burning castle in the background.
9. Coursing.—A landscape, with a huntsman in the foreground, and numerous greyhounds hunting hares on tilled ground, with a charmingly rendered castle in the distance, repeating the mauve and pink tints of the sunset sky.
10. Coat of Arms with a formal architectural border, flanked by Corinthian columns, and decorated with motifs of statuary, weapons, helmets, breastplates, etc.
11. Oriental Minstrels.—Two Turkish minstrels playing upon stringed instruments, while a listener sits, cross-legged, on a divan in a gold brocade robe with slippers on the floor. In the centre of the painting is an elaborately drawn Coat-of-Arms.
12. The Laurel Wreath.—A knight is depicted, bareheaded, with his armour on the ground, accompanied by a halberdier. On the opposite side of the page is a sixteenth-century noble lady attended by a handmaiden. She is presumably a Queen, and holds a laurel wreath in her hand. In the centre of the two groups is a fine Coat-of-Arms. It is evidently intended to represent the same idea as that of the accompanying engraving, which depicts David in his shepherd's attire, being presented to Saul, and holding in his hands the head of the Philistine whom he has just slain.
13. The Musical Party.—Five figures are grouped on either side of a stream, seated on the grass, with various musical instruments, open music in their hands, etc. A quaint member of the party is a small dog on one bank, barking furiously at the musicians on the other side of the stream.
14. The Vintage Celebration.—A finely drawn party of four gallants and two ladies, seated at a table in a vine-clad arbour. A page in the foreground is pouring wine into a drinking cup, while a jester hovers in the background. One of the gallants at the table is impetuously embracing a lady, who appears somewhat reluctant.
15. The Philanderer.—A youth, in black doublet and hose, is depicted in the act of declaring his love to a lady, who holds in her hand the gentleman's heart, which is pierced through with one of Cupid's arrows.
16. The Prodigal Son.—Two knights meeting in the lists, the victor (who is the signatory) is wearing a pack of cards as his crest, and has scattered playing cards over the housings of his horse, surrounding a small sketch of the prodigal. Neither competitor wears any protection for the leg beneath the knee-cap.
17. Coat-of-Arms, elaborately drawn and painted, surrounded by cherubs, Pan and a wood nymph.
18. A Hunting Scene.—A rider, evidently returning from the chase, approaches a lady, who holds in her hand a posy as the rider's reward. In the background is an interesting landscape. The corresponding engraving represents Hercules in the act of killing the lion of Nemea.
19. Coat-of-Arms within a wreath of bay leaves, surmounted by cherubs, and flanked by two bronze figures representing feminine industry. The accompanying engraving depicts a group of women spinning and weaving.
20. A Drinking Party.—Finely drawn picture of a party of six gentlemen fashionably dressed quaffing from wine cups and beakers in convivial attitudes.

(Continued over)

Costume—*continued*.**Costumes and Social Manners of Europe**—*continued*.

A dish of fruit is in the centre of the table, and some of the fruit is placed on the cloth before the drinkers. In the foreground, a page is refilling a gilt wine cup from a decanter taken from a handsomely designed wine cooler. A small dog reclines at the host's feet.

21. Enrolment of Men-at-Arms.—A group of armed yeomen stand before a richly-draped table, on which are pens and an open register. Seated at the table are three officers, while behind them stand a group of halberdiers and a standard-bearer. The scene is at a camp behind a battlefield, with a fortress and field guns in the distance. The accompanying engraving shows Judith, with the head of Holofernes in one hand and a bloodstained cutlass in the other; with a view of the besieged city in the background (the signatory is a recruiting officer).

22. Outdoor Sports.—A summer landscape, in which are depicted hunting, archery, swimming, fishing, walking, etc. In the middle distance are two castles built on two rocks, which are bridged over a ravine. Two figures of peasant children, one carrying baskets, and the other watercans, which are about to be filled from the blue stream in the foreground, seem to symbolise the privilege of gleaning, as shown in the accompanying engraving of Ruth standing in a cornfield with some wheat-ears in her hand.

23. Coat-of-Arms within a fine architectural border, flanked on either side by marble recesses with a male and female figure, the latter accompanied by Cupid. The accompanying engraving depicts Esther entering the audience-chamber of Ahasuerus.

24. Stag Hunting.—An animated scene in a park, showing mounted hunters, keepers and several dogs. A finely executed Coat-of-Arms in black, orange and gold is in the centre of the painting.

25. Hawking.—A landscape, with numerous figures, mounted and otherwise, engaged in the pastime of falconry. An animated luncheon party is in progress beside a wood in the background.

26. Hunting.—A landscape is represented in which are various forms of hunting, such as falconry, coursing, etc.

27. A finely executed Coat-of-Arms.

28. Four symbolical subjects, representing Infancy, Senility, Manliness, and Youth. They are depicted as a little child riding a hobby-horse; an old man leaning on a staff; a knight in armour; and a youth and maiden embracing.

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(SEE ILLUSTRATION, PLATE No. VIII.)

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Xmas—1893."

Inserted is a four page letter from the Authoress, Margaret Deland, to Walter Crane, in which she writes:—

"I have just been acknowledging a note from somebody who writes to tell me of her delight in *your Old Garden*, and it is only fair to pass her appreciation on to you, and at the same time add my own.

"I wish I could go over the book with you, and talk to you about the designs which especially charm me, and tell you how you have expressed, even while you have deepened, my own thought. I ought not to bother you with a long letter, but I cannot help speaking especially of the Sweet Pea—the title page of *Nature*—the

Crane (Walter): The Old Garden—*continued.*

tail piece of *Affaire d'Amour*—the *Bloodroot Blossoms*—the *Child's Grave*—the *Buttercup*—but, dear me! I could go on indefinitely!

“Pray accept my most hearty thanks, and my cordial appreciation of what you have done for my little book, and believe me, with kind regards to Mrs. Crane. . . .”

Also an Autograph Letter of Sir E. Burne-Jones to Walter Crane, expressing his appreciation of the book:—

“What a beautiful book is “*The Old Garden*” it came yesterday and I am enjoying myself over it as much as if I were ten years old.” Etc.

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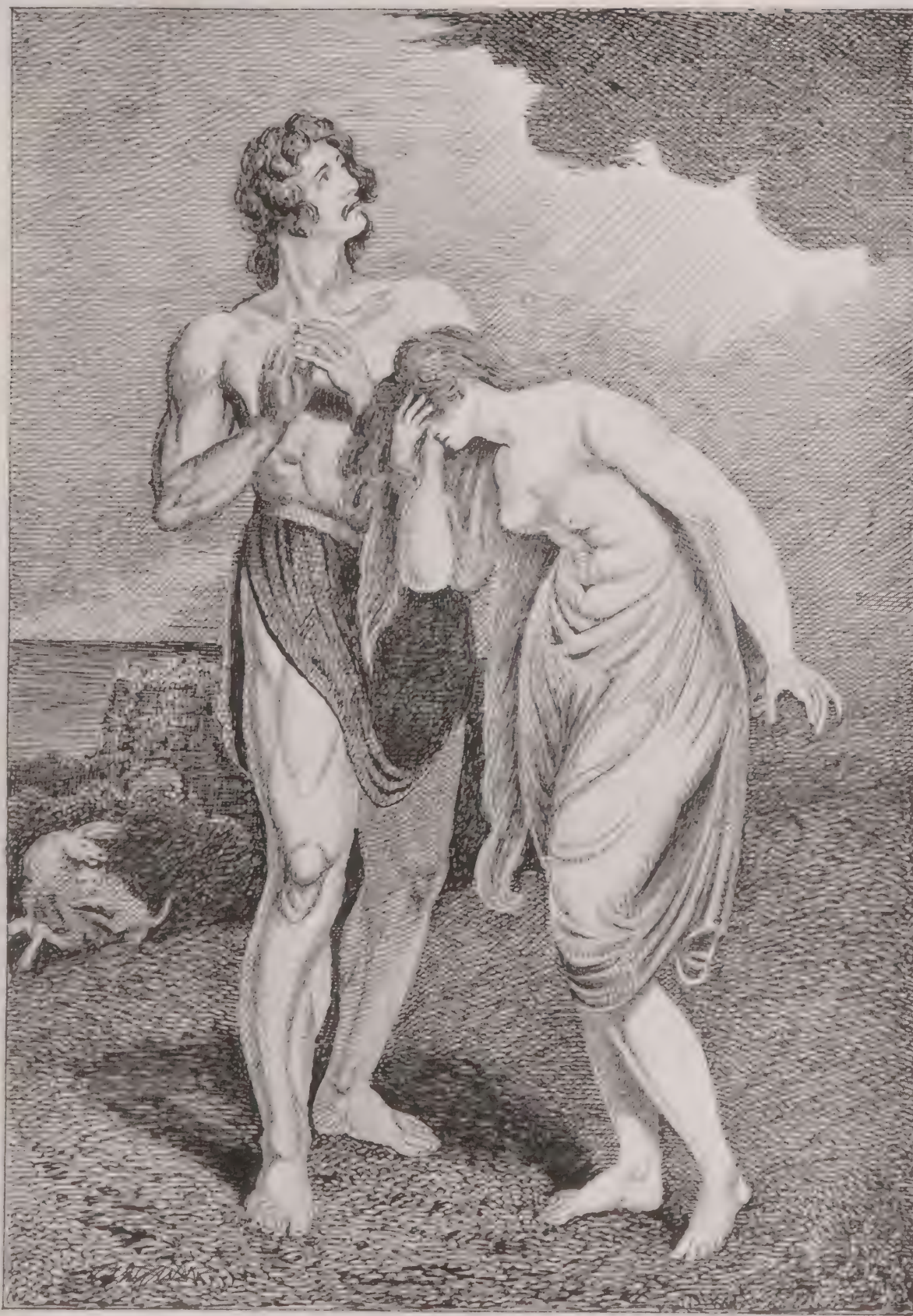
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(SEE ILLUSTRATION, PLATE No. X.).

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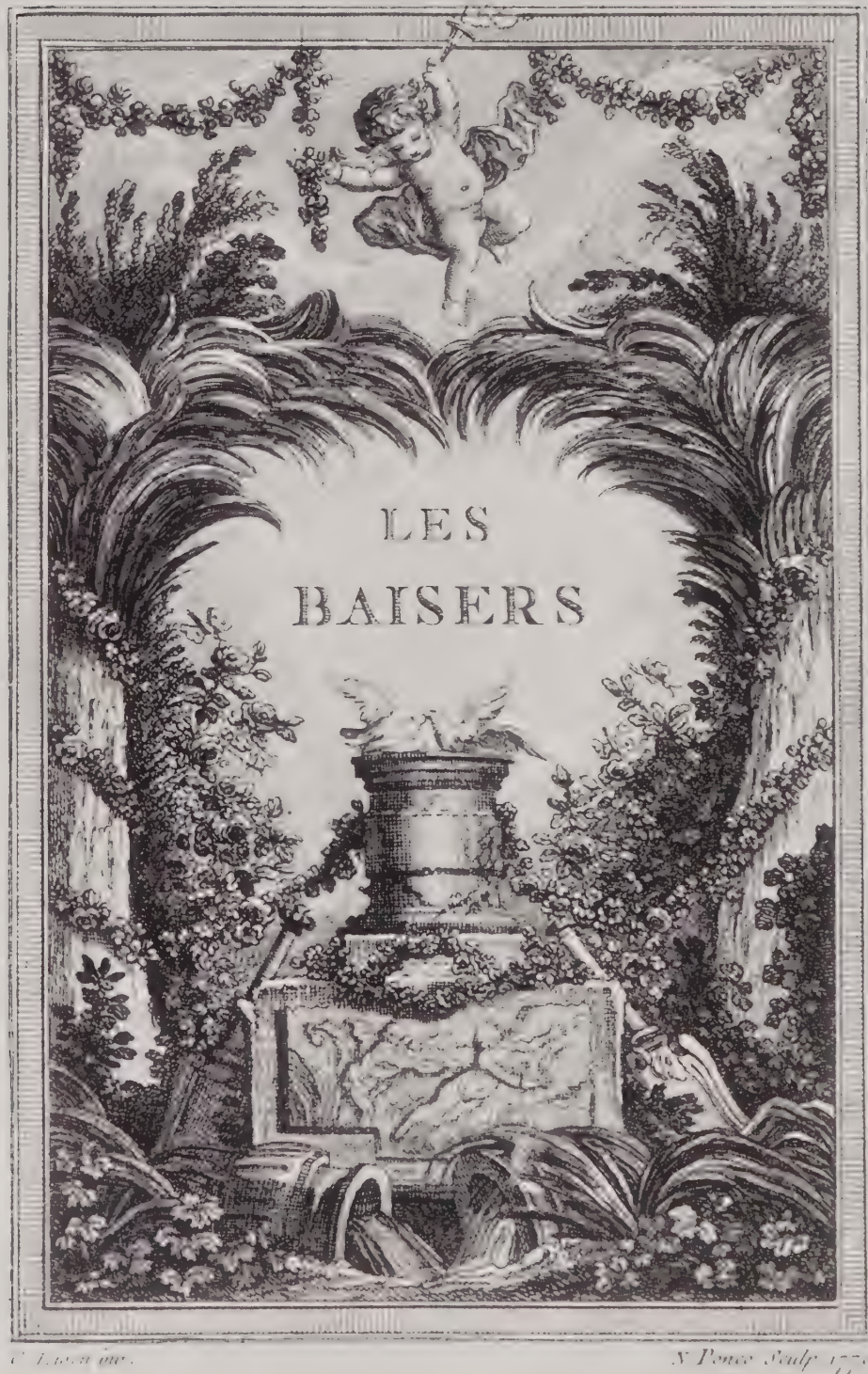
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PLATE XIII.



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PLATE XIV.



Frontispiece of DORAT. LES BAISERS. 1770.
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- (11). "There at the foot of yonder nodding beech."
- (12). "Oft have I seen him at the Peep of Dawn."

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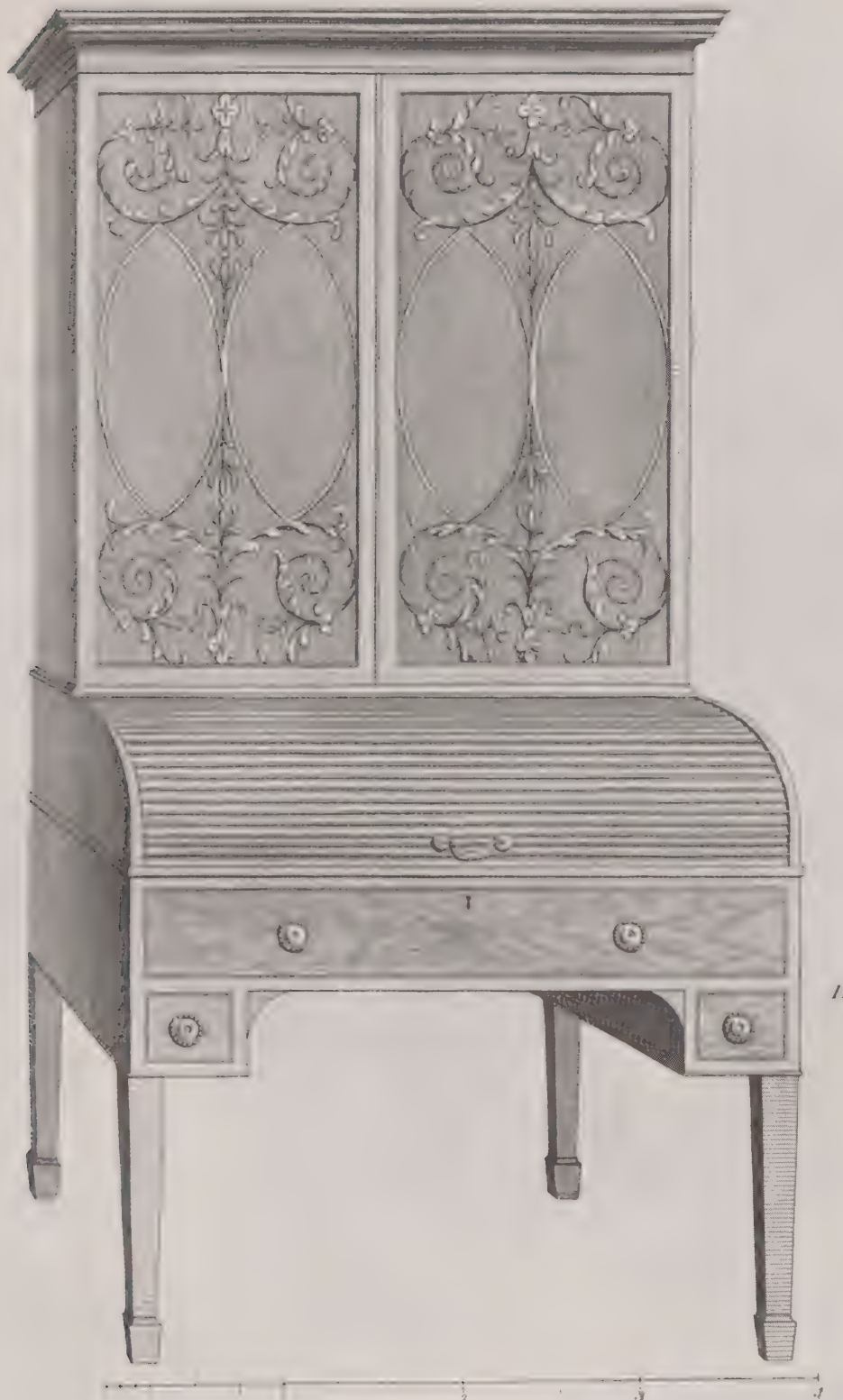
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PLATE XX.



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(SEE ILLUSTRATION, PLATE NO. XX.).

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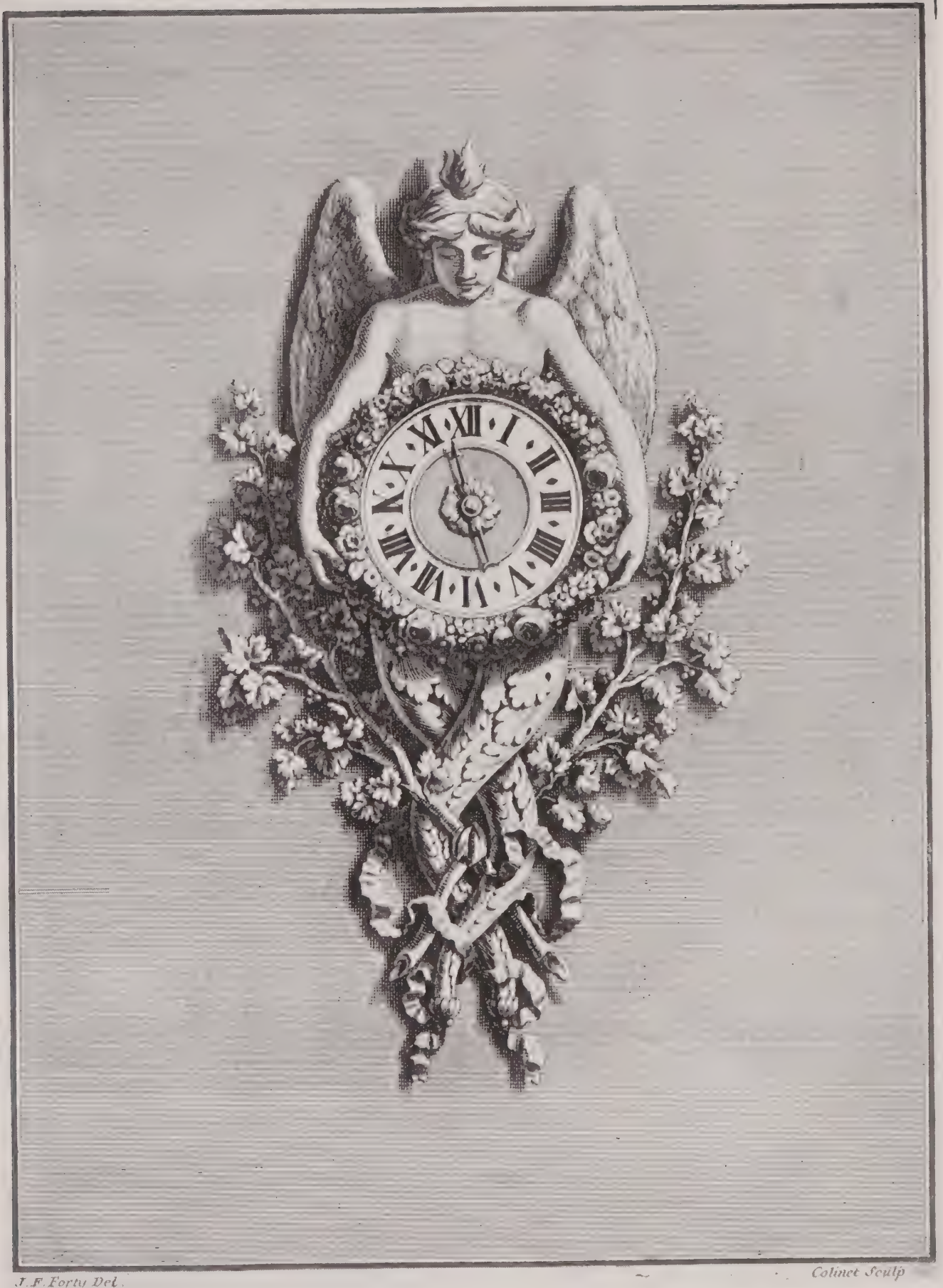
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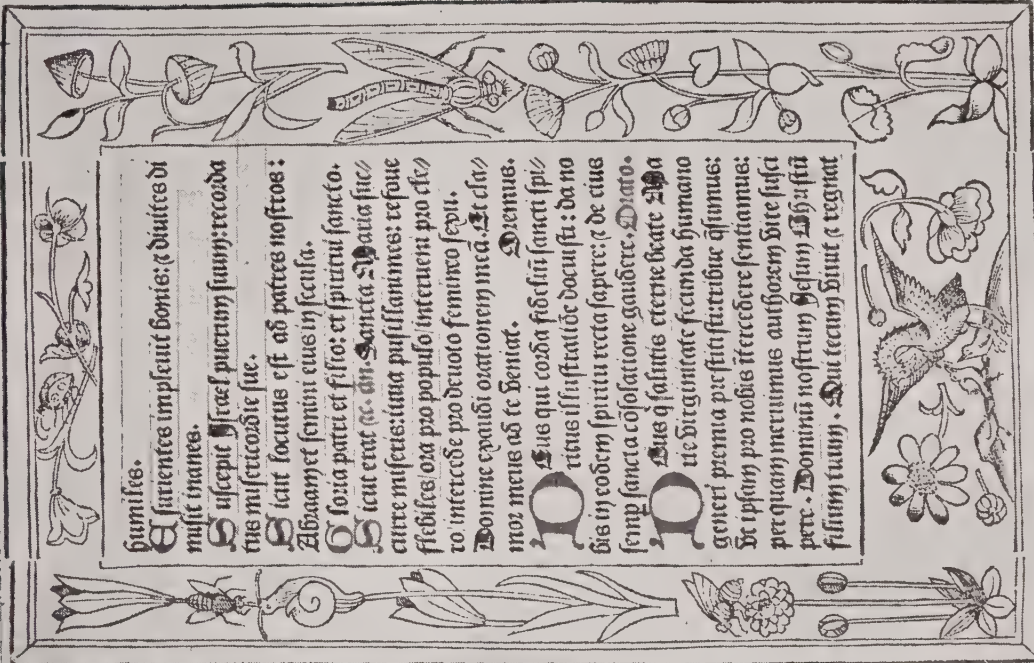
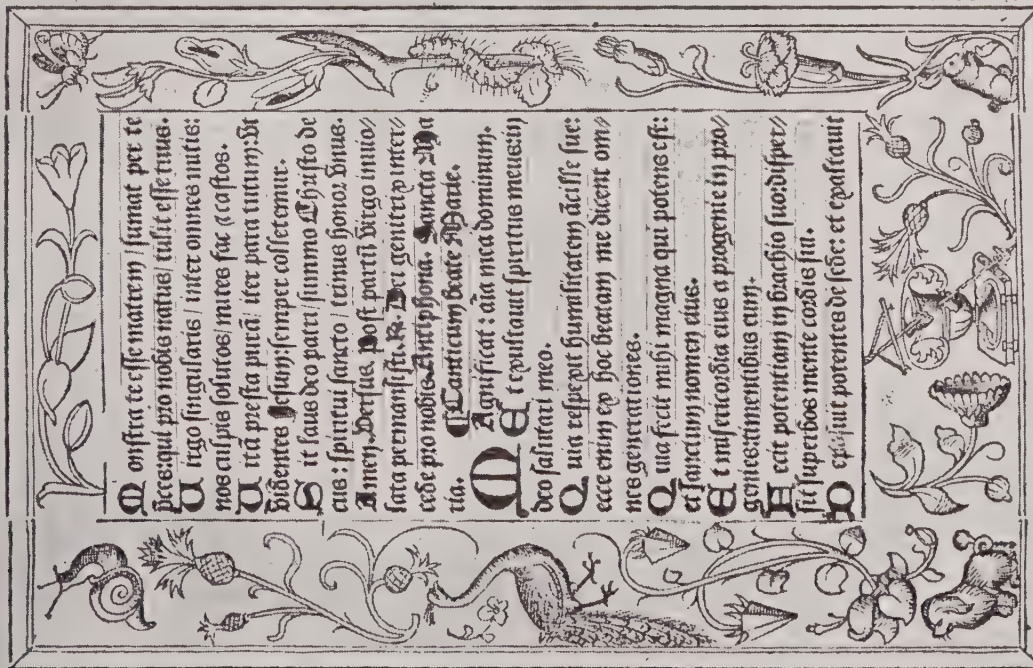
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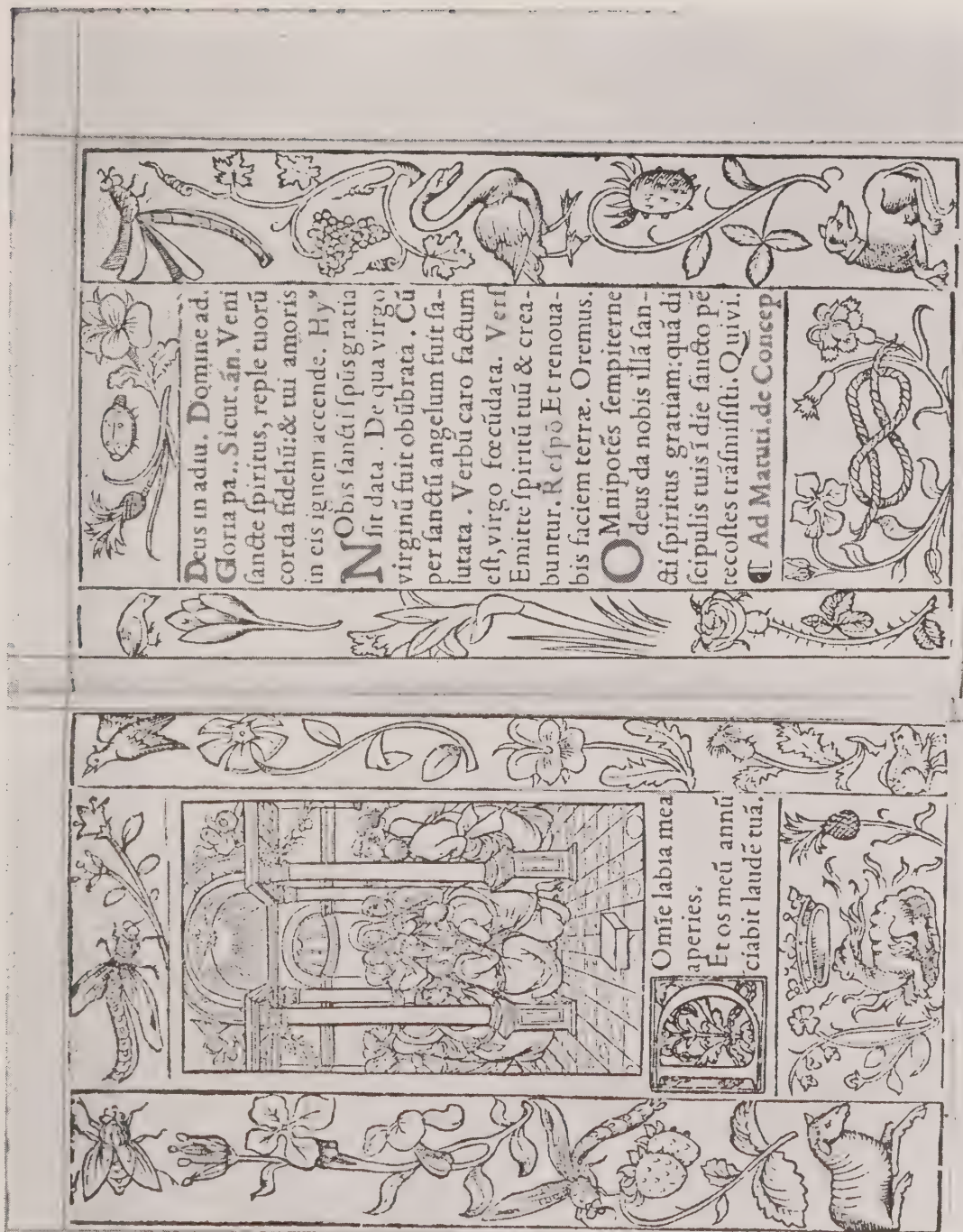
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